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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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## A MONTHLY BULLETIN

HEREAFTER, and until further notice, the Bulletin will be published monthly. This may seem a rapid change from the quarterly publication announced in its first number in November, and even from the bi-monthly publication announced on January 1st. It is, however, a natural and necessary development of its function as stated in the initial number—"to be a ready means of communication between the officers and staff of the Metropolitan Museum of Art and its members, using that term in its largest sense"; "to contain a full list of all new acquisitions, whether by gift or purchase, and descriptions, as well as illustrations, whenever practicable, of the more important objects"; and to include "a full statement of all subjects of general interest relating to the Museum". Its prefatory announcement closed with the following paragraph:

"Our members are most of them busy people, already overwhelmed with overmuch printed matter, and without time or inclination for any reading that is not to the point. The Bulletin will contain just the number of pages, be they more or less, that are necessary to give the information required, and there it will end, even if the last page be not filled out."

This promise will be literally fulfilled, even if it involves in the future reducing the size of the Bulletin to a single sheet and returning to a quarterly publication. It has been found, however, that the Museum officers and staff have so much to communicate to its members, and that there is so much of general interest occurring in the develop-

ment of the Museum that if all were reserved for a quarterly, or even a bi-monthly issue, that issue would become so large as to approach magazine bulk. Moreover, much of this information is of immediate interest, and communication to our members and the public should not be delayed. It is, therefore, only constancy of purpose which has led to, and even forced, a monthly issue, and if the months to come are as full of progress and encouragement as the months that have elapsed since the Bulletin was born, it is likely hereafter neither to be materially curtailed in bulk nor to appear less frequently.

R. W. de F.

## MR. GEORGE A. HEARN'S GIFT TO THE MUSEUM, AND TO THE CAUSE OF AMERICAN ART

MR. GEORGE A. HEARN'S letter of January 11th, sets forth in full the terms of his generous gift of pictures to the Museum, and of his equally generous endowment, so to speak, of contemporary American painting. The report of the sub-committee to whom this gift was referred sets forth clearly the circumstances under which its conditions were accepted.

For the complete understanding of this matter it should be stated that Mr. Hearn originally intended to make his gift conditional upon an agreement on the part of the Museum that his fifty-one pictures, or those which might be substituted for them, should always be kept together in the gallery in which they now are, or in another gallery equally well lighted, and that this condition was based upon his conviction that juxtapo-

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

sition in such a room of pictures of different schools and periods, was the most appropriate way of showing them. Mr. Hearn has most considerately yielded his desire on this point to the views of his fellow Trustees, who were of opinion that the Museum should not accept such gifts with a condition attached as to their permanent location in the Museum.

It should be noted that Mr. Hearn, with great forethought, has provided for every contingency that is likely to arise in such a collection as his. Not only does he propose to substitute better examples of the artists' skill whenever he can obtain them, in each instance of proposed substitution with the consent of the Trustees, but he provides for the withdrawal of any pictures which, on examination by an expert to be appointed by the Museum, should not prove to be authentic, and gives a substantial fund to replace them. Moreover in his scheme for the encouragement of American painting Mr. Hearn provides for sale and exchange, so that if any artist already represented in this collection should paint a picture superior to that already possessed by the Museum, that superior picture can be bought and the inferior picture sold.

The deliberate character of Mr. Hearn's gift is well exemplified by the care and forethought with which he has guarded every such detail. His letter conveying the gift is as follows :

"J. Pierpont Morgan, Esq., President,  
Metropolitan Museum of Art,  
Central Park, New York City.

"Dear Sir:—

"I have heretofore presented to the Museum twenty-four pictures, and now desire to present, in addition, twenty-seven pictures, with the full expectation that the Authorities of the Museum as now or hereafter constituted will consider themselves under moral obligation to keep the fifty-one pictures (see list below) together, for the period of not less than twenty-five years from the date hereof, in the gallery they are now in, or all together in some other gallery of the Museum of equal size and importance, equally well lighted. Should the pictures of the Museum, after the twenty-five years have expired, become so numerous as to make it desirable for them to be grouped according to their respective schools of art, while I should prefer that they should remain in a gallery by themselves as above stated, it will be deemed compliance with above expressed expectation, if all of the pictures belonging to each school, are hung together as a group, in galleries with others of the same school with a group label above each group, designating the pictures as belonging to the 'George A. Hearn Collection,' and each picture neatly labeled, in addition to the name of the artist, 'George A. Hearn Gift.' "

*Inness, George.....	Peace and Plenty.
*Gainsborough, Thomas R. A.....	Portrait of Mr. Burroughs (Uncle of the artist).
*Bonington, Richard Parkes.....	Coast Scene, Normandy.
*Stark, James.....	Willows by the Water Courses.
*Wilson, Richard R. A.....	The Storm.
*Callcott, Sir Augustus Wall, R. A.	Landscape.
*Harlow, George Henry.....	Portrait of the Artist.
*Reynolds, Sir Joshua, P. R. A.....	Portrait of Mrs. Arnold.
*Constable, John, R. A.....	Bridge on the Stour.
*Pine, Robert Edge.....	Portrait of Mrs. Reid, in Character of a Sultana.
*Hoppner, John, R. A.....	Portrait of a Lady (known as the Lady with the Coral Necklace).
*Lely, Sir Peter.....	Portrait of Sir William Temple.
Hogarth, William (Exchange), .....	Peg Woffington.
*Kneller, Sir Godfrey, Bart.....	Portrait of Lady Mary Berkeley.
*Raeburn, Sir Henry.....	Portrait of Mr. William Forsyth.
*Reynolds, Sir Joshua, P. R. A.....	The Duke of Cumberland.
*Morland, George.....	Mid-day Meal.
*Cotman, John Sell.....	Coast Scene.
*Beechy, Sir William, R. A.....	Portrait of a Lady.
*Lorraine, Claude (Le Lorrain) .....	A Seaport.
*Wilson, Richard, R. A.....	Landscape and Figures.
*Ostade, Isack van.....	Winter in Holland.
*Hooch, Pieter de.....	Dutch Interior.
Willaerts, Adam.....	River Scene with Boats.
Eeckhout, Gerbrand van den.....	Destruction of Sodom and Gomorrah.
Murant, Emanuel.....	The Farm.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Poussin, Gaspard.....	Landscape and Figures.
Cuyp, Aelbert.....	Landscape with Cattle.
Reynolds, Sir Joshua, P. R. A.....	Portrait of a Lady.
Vincent, George.....	Landscape.
Romney, George.....	Lady Hamilton.
Crome, John (called old Crome,) The Landing.	
Cotman, John Sell.....	English Village.
Nasmyth, Peter (called Patrick), Landscape.	
*Van Dyck, Sir Anthony.....	Baron Arnold Le Roy.
Wilson, Richard, R. A.....	Italian Landscape.
Jongkind, Johan Barthold.....	Sunset on the Scheldt
Reynolds, Sir Joshua, P. R. A.....	Master Hare.
Reynolds, Sir Joshua, P. R. A.....	Portrait of Mrs. Angelo.
Blanchard, Jacques.....	Venus and Adonis.
Huysmans, Cornelis.....	Landscape with Figures.
Constable, John, R. A.....	Mrs. Pulham.
Lawrence, Sir Thomas, P. R. A.....	Lady Ellenborough.
Gainsborough, Thomas, R.A.....	English Landscape.
Phillip, John, R. A.....	Gossips at the Well.
Mytens, Daniel.....	Portrait of King Charles I.
Blakelock, Ralph Albert.....	Indian Encampment.
Martin, Homer D.....	Sand Dunes (Lake Ontario).
Wyant, Alexander H.....	Looking towards the Sea.
Wyant, Alexander H.....	Landscape.
Wyant, Alexander H.....	Broad Silent Valley.

\* Indicates pictures heretofore presented.

"I would ask the privilege from time to time, to exchange for others in the above named collection, such paintings as I may now have, or may hereafter acquire, that may improve the harmony and quality of the collection, each of such exchanges to be made with consent and approval of the Trustees.

"In connection with the above and for encouragement of the art of painting in this country, I will also give ONE HUNDRED THOUSAND DOLLARS in cash, to be invested by the Authorities of the Museum in such securities as their judgment may deem advisable, the income to be expended for paintings by persons now living, who are, or may be at the time of purchase, citizens of the United States of America, or by those hereafter born, who may at the time of purchase, have become citizens thereof.

"And I desire to empower the Authorities of the Museum, as now or hereafter constituted, to exchange or sell, any painting or paintings purchased with the income of the

fund of One Hundred Thousand Dollars; such paintings to be exchanged for, or proceeds of paintings sold to be expended for, another painting or paintings by citizens of the United States of America, as limited in last preceding paragraph.

"To make the One Hundred Thousand Dollars immediately available, and to insure an income of Five Thousand Dollars for some years to come, I desire to give an additional TWENTY-FIVE THOUSAND DOLLARS, so that Five Thousand Dollars could be spent for paintings during the year 1906, and from the Twenty Thousand Dollars remaining, there could be taken sufficient to make up each year, such amount as the income of the One Hundred Thousand Dollars would fall short of Five Thousand Dollars.

"In connection with the above, I also offer the choice of all of the following twelve paintings by living American Artists, to be hung as the Authorities of the Museum may elect.

2 Winslow Homer.....	choice of two out of three	{ Northeaster.
1 Horatio Walker.....		Cannon Rock.
1 J. Alden Weir.....		{ Search light, Santiago de Cuba.
1 Elliott Daingerfield.....		The Harrower.
1 Abbott H. Thayer.....		Green Bodice.
2 George H. Bogert.....		Slumbering Fog.
1 Henry W. Ranger.....		Young Woman.
		{ Chale Church, Isle of Wight, England
		—Prize Picture.
		{ October Moonlight (Hallgarten Prize).
		Spring Woods.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

1 Paul Dessar.....  
1 F. Ballard Williams.....  
1 D. W. Tryon (Choice of).....

Evening.  
Passaic River.  
Moonlight or Autumn.

"I believe the paintings in Gallery 15 are all worthy examples of, and executed by the Artists to whom they are attributed. Nevertheless, to provide for contingency of dispute as to authenticity, I will in connection with above named gifts, present to the Museum an additional TWENTY-FIVE THOUSAND DOLLARS, to be invested as the Authorities may elect, and, in case of dispute and unfavorable decision by Experts (to be selected by the Museum), in regard to any painting or paintings, during ten years from the date hereof, I will with consent and approval of the Authorities, withdraw and replace with others, such disputed and discredited painting or paintings, if any, and in case I cannot find the painting or paintings in my own private collection, or cannot remove them without disarrangement of my home, I to be privileged to use all or part of this fund of Twenty-five Thousand Dollars toward the purchase of the newly selected painting or paintings, allowing the Museum such amount as the disputed painting or paintings can be sold for.

"In case of my death, the Authorities of the Museum shall be likewise privileged to sell such disputed and discredited painting or paintings, if any, using the proceeds thereof and the fund of Twenty-five Thousand Dollars with its accumulated interest, or so much thereof as needed, to pay for the picture or pictures purchased.

"After ten years, this Twenty-five Thousand Dollars (or so much as may not have been expended as above provided) together with its accumulated interest, shall be added to the heretofore named gift of One Hundred Thousand Dollars and so much as remains of the Twenty-five Thousand Dollar gift provided to purchase paintings during the year 1906, etc., and from the income, paintings by living American Artists to be likewise purchased.

"Very truly yours,  
[Signed] GEORGE A. HEARN."

January 11, 1906.

The report of the sub-committee to whom the gift was referred is as follows:

"New York, January 15, 1906.  
To the EXECUTIVE COMMITTEE OF THE  
METROPOLITAN MUSEUM OF ART

"Your committee, appointed at the meeting of January 3, to confer with Mr. George A. Hearn respecting his generous offer to the Museum, and to ascertain whether or not the conditions of this offer could be somewhat modified, respectfully report that they sought an early opportunity to confer with Mr. Hearn.

"They communicated to him the resolution of the Committee, adopted at its meeting of January 3d, declaring it inexpedient for the Museum to accept donations of pictures or other objects of art with conditions of any kind as to their future location in the Museum, and they explained to him that this resolution related to a question of general Museum policy, and had no relation to his particular gift except in so far as its terms conflicted with such a policy. They also called to his attention the fact that Mr. Henry G. Marquand's gift of the old masters, now contained in the room known as the Marquand Gallery, had been unconditional.

"It was manifest at this interview that Mr. Hearn's desire to have all his pictures kept together in a single gallery was very strong, and that he believed the grouping together of pictures, though of different schools and periods, to be a most appropriate arrangement.

"Since this interview our President has received from Mr. Hearn, under date January 11th, another letter intended to take the place of his former offer. That letter accompanies this report. By that letter, instead of imposing as a perpetual legal obligation upon the Museum the duty of keeping these pictures together in the gallery in which they now are, or in some other of equal size and importance and equally well lighted, Mr. Hearn makes to the Museum an absolute gift 'with the full expectation that the Trustees of the Museum, as now or hereafter constituted, will consider themselves under moral obligation to keep the pictures together in such a gallery, for a period of not less than twenty-five years from the date of his letter.' While such a

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

moral obligation might be deemed by the Trustees no less binding than a legal obligation as to all matters within their control, it would in this form better insure to the Museum and to the public the benefit of Mr. Hearn's gift in the event of unforeseen contingencies which could not be so controlled. Moreover, this moral obligation instead of being perpetual, is limited to twenty-five years. Were this gift, an entirely new one, unrelated to what Mr. Hearn has done for the Museum in the past, and unrelated to expectations which have justly been entertained by him because of representations made to him by former officers of the Museum, your Committee, for the reasons of general Museum policy embodied in the above-mentioned resolution, would have felt constrained to decline the gift unless made without such conditions either of a legal or moral character. This, however, is not the case. Mr. Hearn has already given to the Museum twenty-four of the pictures now hung in this gallery, and has undoubtedly been encouraged to do so in the expectation that his present gift would be accepted substantially in the form in which it was originally made.

"Moreover, it should be noted that Mr. Hearn's gift provides a very generous endowment for the acquisition of American pictures, quite aside from his collection now in Gallery 15, as well as a gift of very valuable and desirable American pictures, and that it carefully provides for the exclusion from his gallery of any picture which may be decided to be unauthentic by experts to be selected by the Museum.

"Under all these circumstances your Committee recommend the acceptance of Mr. Hearn's gift according to the terms of his letter of January 11th, and they deeply regret that the variance between the present policy of the Museum with regard to conditional offers and the terms of his gift as originally proposed, as well as, to a certain extent, the terms as finally proposed by his letter of January 11th, should have involved delayed action respecting so important a gift from one of their fellow Trustees, whose interest in the Museum and in the cause of art has been thus so generously manifested.

"J. PIERPONT MORGAN  
ROBERT W. DE FOREST  
CHARLES STUART SMITH  
Committee."

An article on the paintings in Mr. Hearn's gift, with reproductions of some of the American paintings will be printed in the next issue of the Bulletin.

### WILLIAM TILDEN BLODGETT AND THE BEGINNINGS OF THE METROPOLITAN MUSEUM OF ART

THE gift of four English pictures of the first rank, in memory of William Tilden Blodgett by his children, William T. Blodgett and Eleanor Blodgett, is recorded elsewhere in this Bulletin.

Thus another memorial collection to perpetuate the name of one of the founders of the Museum is added to the list, which already includes those of John Taylor Johnston and Henry G. Marquand. The charming personality and forceful initiative of Mr. Blodgett are a living memory to the older generation of New Yorkers who know the prominent part he played in the public life of our city during the sixties and early seventies. His share in the establishment of our Art Museum, however, is known only to a small and rapidly narrowing circle. Sometime the history of the Museum will have to be written, and it seems opportune at this time to recall Mr. Blodgett's services in its behalf; more particularly as with this gift in his memory, there has come into the possession of the Museum a file of personal papers and letters relating to its earliest beginnings.

Mr. Blodgett's activities embraced a far larger sphere than the interests of our own Museum. Reaching the prime of manhood during the period of our Civil War, the patriotic activities of that time absorbed his attention until its close. He was one of the organizers of the Union League Club. He was one of the central figures of the great Sanitary Fair, which contributed more than a million dollars to the sick and wounded in the field. With the coming of peace he turned his energy in other directions. He was one of the founders of *The Nation*, a literary force potent for sane thinking in public matters during the sixties and seventies, and which is still published as the weekly edition of the *New York Evening Post*. He was one of the foremost in establishing our American Museum of Natural History.

It is, however, his relation to our own Art Museum which concerns us at the moment. He was one of the committee which

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

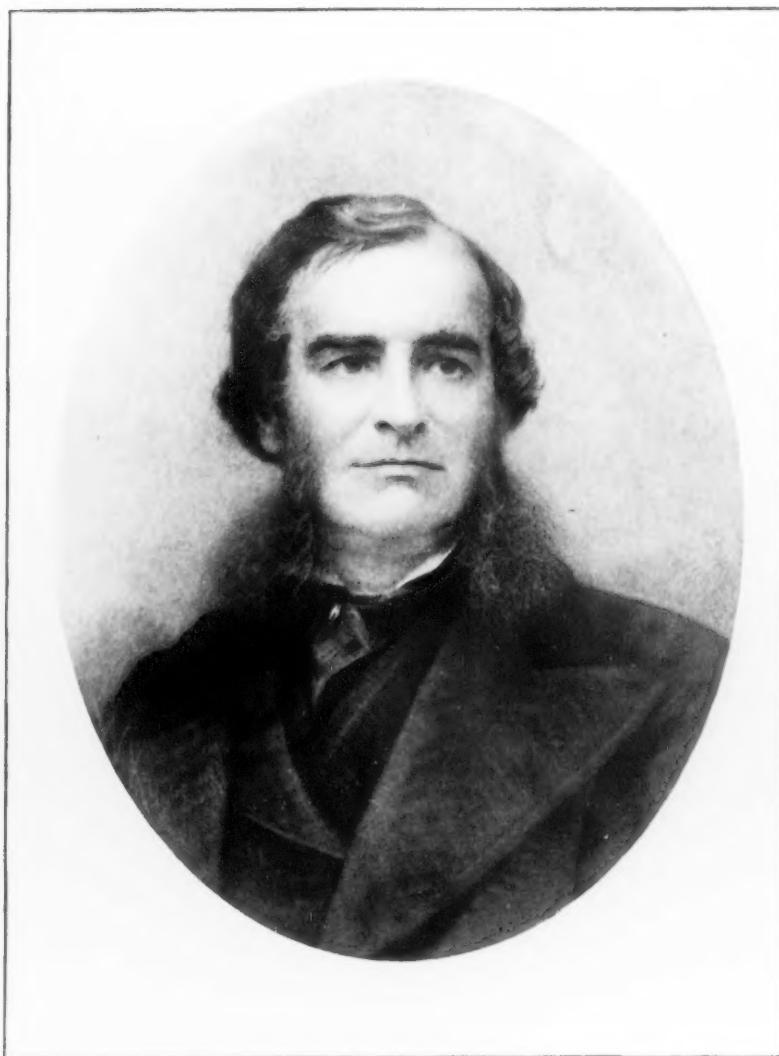
initiated its organization. This committee was appointed on November 23, 1869. It was originally a committee of fifty and was afterwards increased to one hundred and sixteen. Mr. Blodgett was one of the original incorporators, and took an active part in securing its charter, which became a law on April 13, 1870. He was the first Chairman of its Executive Committee, and when a temporary residence abroad compelled him to give up the duties of this position he became its First Vice-President. He died on November 4, 1875, only three years after the opening of the Museum. The resolution adopted at the time of his death by his fellow Trustees in the Museum, unlike many formal resolutions on such occasions, evidently came from full hearts and with full knowledge of the loss to the institution. It reads as follows:

"Mr. William Tilden Blodgett, one of the Vice-Presidents of the Metropolitan Museum of Art, died at his residence in this City on the 4th day of November instant. He has been so closely connected with this institution from the beginning, that the Trustees feel it to be a duty and a privilege at this, their first meeting since his death, to record in their journal an expression of gratitude for his services, and sorrow for his loss. Having been conspicuous for many years in this community for his intelligent and liberal encouragement of Art, Mr. Blodgett was naturally regarded as an important auxiliary in the establishment of an Art Museum. He was one of the most efficient of the fifty gentlemen who founded our institution, and at the first election of officers in January, 1870, was made Chairman of the Executive Committee. After he resigned this post on account of absence from the country, he was chosen a Vice-President, and continued to occupy this place until his death. During all this period he was one of the most industrious, sanguine, and judicious friends that the Museum possessed. He was largely instrumental in procuring the act of incorporation, and it was in a great degree owing to his energy, tact, and perseverance that the grant for the erection of a building was obtained from the Legislature. He was also one of the most active agents in soliciting funds from the public. In addition to his own generous gifts, he secured from others the largest contributions that were collected by any single individual.

"His zeal in our behalf was not checked by his frequent absences in Europe. It was entirely through his timely and disinterested effort that the Dutch and Flemish pictures now in possession of the Museum were purchased at Brussels. His letters to his friends at home constantly showed his extraordinary interest in our enterprise; and one of them, written from the remote regions of Upper Egypt, was full of valuable suggestions for the future, and anxious solicitude for the acquisition of the Cesnola Collection.

"It is not only for his work in the Museum that the cause of American Art is under lasting obligations to Mr. Blodgett. With few advantages for early education, and no youthful associations to direct his attention to pictures, his own natural refinement and keen perception of the beautiful induced him to cultivate their study; and when Providence, which does not always see fit to add to a taste for such pursuits the means of its gratification, was pleased to give him wealth, he found its most delightful employment in the encouragement of Art. He bought, among other valuable works, Church's 'Heart of the Andes,' and he exercised that cordial and elegant hospitality toward artists—the most obscure and struggling as well as the most eminent—which is sometimes as strong a stimulus to effort as the purchase of their works. After his repeated visits to Europe, it was interesting to observe how his ability as a connoisseur increased. His own judgment became more precise and accurate, and he also had the sagacity to consult competent advisers. He was courageous, as well as fortunate, in his purchases; and at the time of his death owned a remarkable collection of works of the best period of the Dutch, Flemish, French and English schools, several specimens of which have been reproduced as masterpieces by etchings in foreign Art journals.

"With this knowledge and unaffected love of the fine arts, Mr. Blodgett had a thorough conviction of the importance of cultivating them at home, and seeing that justice should be done to our own school in the eyes of the world. He was a diligent worker in the committee which selected the American collection for the French Exhibition of 1867, and was also a member of the advisory body which is performing a similar service for the 'Centennial Exhibition' in Philadelphia. In all these enterprises he



WILLIAM TILDEN BLODGETT



BULLETIN OF THE METROPOLITAN MUSEUM OF ART

has shown the same generous liberality and the same sanguine temper which he has constantly manifested at our Board, and which has done more to stimulate the efforts of others than can adequately be measured by words.

"The Trustees of the Metropolitan Museum of Art, in recording these obligations of the public toward Mr. Blodgett, cannot omit to express their own personal sorrow at an event which has deprived them of the companionship of a Christian gentleman, whose noble presence, gracious manner, and inspiring voice have rendered our progress always pleasant, and sometimes, when we most needed encouragement, comparatively easy."

The personal papers and letters, referred to above, which, fortunately for the history of the Museum, have been preserved by Mr. Blodgett and his family, give a much more intimate impression of his work for it and of his close association in this work with its first President, John Taylor Johnston. Among them are two apparently rival tickets printed, evidently for the first election of officers in 1870. One of these is headed by the name of John Taylor Johnston, as President, and that of William T. Blodgett for first member of the Executive Committee. The other is headed by the name of Dr. Henry W. Bellows as President, and that of Dr. C. R. Agnew for the corresponding position on the Executive Committee. There is also a copy of the first subscription list to the fund for establishing the Metropolitan Museum of Art, containing all subscriptions made up to February 1, 1872. Perhaps no more striking evidence of the growth of New York fortunes could be presented than by contrasting the scale of giving then current with the contributions of to-day. There were only three contributions of \$5,000 and over. They were as follows: John Taylor Johnston, \$10,000; William T. Blodgett, \$5,000; Alexander T. Stewart, \$5,000. The Presidents of the Museum who succeeded Mr. Johnston are all found upon this list, but as subscribers for lesser amounts.

Mr. Blodgett purchased the first important collection owned by the Museum embracing one hundred and seventy-four Flemish and Dutch pictures. Its entire cost, including expenses, was \$116,180.27, an absolutely insignificant sum compared to their present value. This purchase,

which absorbed a large part of the original subscriptions to the Museum, was severely criticized at the time as an act in excess of Mr. Blodgett's authority. The private papers now received show how unjust this criticism was. Among them is Mr. Blodgett's original offer to the Trustees, dated December 21, 1870, which, after reciting the purchase "in his own name, and with his own resources," offers the pictures at cost to the Museum, with an agreement on his part that the Museum might reject any picture the authenticity of which was not fully established, and deduct from the purchase price its value as agreed upon between him and the Trustees. This offer was not accepted until March 20, 1871. Meanwhile it appears from the papers that John Taylor Johnston had assumed one-half of the cost, and provided \$100,000 toward this cost by borrowing that amount from the Bank of America on joint account with Mr. Blodgett. There is also an agreement between Mr. Blodgett and Mr. Johnston fixing their respective rights in these pictures.

During this intermediate period the Museum was first opened at No. 681 Fifth Avenue, originally a private house which had been previously altered and occupied by Mr. Dodworth as a dancing academy. The opening occurred February 20, 1872, just thirty-four years ago. Among the letters preserved by Mr. Blodgett, who at this time was in Europe, are two from Mr. Johnston, one dated February 10, 1872, just before the opening, and the other dated February 22, 1872, just after its occurrence. These portray so well the intimate relations between these two founders, and the hopes and fears of that early period of small beginnings, that they are given substantially in full.

"February 10, 1872.

"MY DEAR MR. BLODGETT:—

"Many thanks for your letter of Jan. 20 rec'd. this morning and for your prompt attention to my request about the 'Slave Ship.' I hope to hear soon that this picture has been secured. Another English painter of whom I have long desired to have a specimen is Sir Joshua Reynolds, but I

(1) Turner's "Slave Ship," bought by Mr. Johnston. First exhibited in the Metropolitan Museum of Art. Sold with his collection in 1876; now in the Boston Museum of Fine Arts.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

would be hard to suit in what I would take. If I had Mrs. Boddington as St. Cecilia (Lenox's) and a good Murillo I could die happy!

"We are just in the stir and bustle of preparing to open the Museum. The pictures are hung and look remarkably well. Some cracking and blistering has taken place after all the care with which they were cradled, etc., but not much. The great question has been about the loan Exhibition. Sturgis and the Loan Committee have held back about it but the rest of us have been of the opinion that small collections in the different departments would indicate the breadth of our designs while the smallness of our space would sufficiently explain the lack of quantity. It is now understood that the center of the exhibition room is to have a row of low cases or bronzes or whatever they can secure that will not obstruct the view of the pictures. High cases will succeed when the novelty of the collection is worn off. My Napoleon goes into the room north of hall. Capt. Alden's wood carvings are secured and are to be in the N. E. basement room.<sup>2</sup> The sarcophagus on inspection turns out to be a fine work of art, late Roman, probably a royal tomb. The Westchester Apollo is still to be investigated. After writing and writing to Ward I found he had gone off south without examination and without notice to me. Rather provoking, especially as poor Mrs. Wilkins is in a fever at having no notice taken of her offer. I have now got Fisher to send out, have written to Mrs. Wilkins apologizing. I hope soon to straighten everything out. The pictures overflow the great hall and are to have the best place in the rooms also. The hanging committee have worked like beavers.

"I observe what you say about additional purchase of Dutch and Flemish pictures. Personally I should like and prefer to follow up that school and make the Gallery strong in one thing, and it may be found judicious to do so. Much will depend, however, on how our pictures take with the public. Unless they are a decided success it may be well to branch out in some other line before going deeper into pictures, the more so as our space is limited.

(2) Now in the Fine Art gallery of Yale University at New Haven.

(3) Mr. Robert Gordon, then living in New York, later of J. S. Morgan & Co., London.

"Gordon<sup>3</sup> is slowly collecting in the subscriptions. The debt in bank is reduced to \$15,000, perhaps some less. It is a shame to our citizens that the amount was not forthcoming at once.

"The general opening is to be on the 20th, and we hope to make it a success. On the 17th we have the Press and some of the artists, on the 19th the Trustees.

"We will soon, therefore, know what is thought of our labors so far.

"Yours very truly,  
[Signed] JOHN TAYLOR JOHNSTON."

"P. S. I intended to let the Museum have the Turner for some months."

The second letter reads:

"February 22, 1872.

"MY DEAR MR. BLODGETT:—

"Hoppin<sup>4</sup> tells me that he has written you at some length about our great success in getting together the Artists and Pressmen on the evening of the 19th inst. Personally I felt very apprehensive of the effect of inviting the disaffected artist element and the gentlemen of the Press, but it all worked very well. One party who came there with an artist told me afterwards that they halted for a moment before going in in front of the building, and the artist told him it was a 'd——d humbug, and,' added he, 'I thought so too, but when we came out we thought very differently.'

"Our public reception on the 20th was an equal success. We had a fine turnout of ladies and gentlemen and all were highly pleased. The pictures looked splendid, and compliments were so plenty and strong that I was afraid the mouths of the Trustees would become chronically and permanently fixed in a broad grin. The Loan Committee worked hard at the last and got together a few things of interest and perhaps it was as well that at the first there should be little to take off the attention from the pictures, and also that we should be able to announce from time to time additions to the Loan Exhibition. Vela's Napoleon<sup>5</sup> was in place and looked splendid, and excited universal admiration. It is better, if any-

(4) Mr. William J. Hoppin, then Secretary of the Museum.

(5) Then owned by Mr. Johnston; sold with his collection in 1876; now in the Corcoran Gallery at Washington.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

thing, than the original, and the marble is perfect. I saw it myself, for the first time, on the reception evening and was perfectly satisfied. We have secured but not yet put up Mr. Alden's fine woodwork. It is much finer than we had supposed, having only before seen it in the cellar. At the last all sorts of difficulties were made. Mrs. Alden's agents, from excess of care, but they are now happily overcome.

"The Westchester Apollo turns out to be three feet high, a statuette! We decided, however, to take it.

"Mr. Rowe presents us with a colossal dancing girl by Schwanthaler, the celebrated German Sculptor, at Munich. It may be very fine, but eight feet of *dance* is a trial to the feelings. Hereafter we must curb the exuberance of donors except in the article of money, of which latter they may give as much as they please. The sarcophagus has not yet been moved up but will be soon. I think I wrote you that Sturgis on examination liked it very much. J. Augustus Johnson (the donor) has since seen it and pronounces it a fine specimen of the later Roman, and probably a royal tomb. It will be more carefully examined when "in situ."

"We may now consider the Museum fairly launched and under favorable auspices. People were generally surprised, and agreeably so, to find what we had. No one had imagined that we could make such a show, and the disposition to praise is now as general as the former disposition to blame. We have now something to point to at the Museum, something tangible and something good. The cry of humbug can hardly be raised now by anyone. \_\_\_\_\_, I believe, says very little now about the swindle of the two New York merchants, and the Loan Committee intend to come down on him for the loan of some of his pretty things. \_\_\_\_\_ has forgotten his insulting note declining a post in the Museum board, and now says he supposes 'they' think they can get along without him. And with others there is the same indication of a change in the current.

"It would have gratified you to have heard the regret expressed that you could not have been with us to have enjoyed the triumph of success after having given so much time, trouble and personal effort to the Institution. It was the only thing wanting to the perfection of the evening.

"Gordon is slowly getting in the money and we are slowly increasing the list of subscribers. We are also busy with the question of site, and have met the commissioners several times. It looks very much as if they would consent to our having Reservoir Square, and give the Natural History the vacant ground on the east side of Central Park. This delighteth much all, or nearly all, but Church and myself, who are 'Central Parkers.' Anyhow we are almost certain to have a decision made soon and permanently.

"Thank you again about the Turner. I have received the bill of lading, so there is little likelihood of a slip between, etc. People who hear of it as coming are delighted.

"Goodbye, my dear Sir. Success to you and Mrs. Blodgett and all your belongings. May you all return well and happy, is the sincere wish of

"Yours very truly,

[Signed] JOHN TAYLOR JOHNSTON."

Unfortunately Mr. Blodgett's letters have not been preserved. If they had been they would have only illustrated more clearly the close sympathy of these two men in working together to establish the institution which owes so much to their initiative and breadth of view.

Fortunately for the Museum, the "Central Parkers," who were apparently in the minority in 1872, carried their point, and the Museum is not at the present time contracted in what was then "Reservoir Square" and is now Bryant Park, behind the public Library.

It is gratifying also, to know that the present broad departmental development of our collections is only following the judgment of those who started the Museum in that private house on Fifth Avenue, and who were "of the opinion that small collections in the different departments would indicate the breadth of our designs, while the smallness of our space would sufficiently explain the lack of quantity."

Similarity of aim was not the only bond of sympathy between Mr. Blodgett and Mr. Johnston. Both had large and important collections of pictures, which under happier circumstances might have now graced the walls of the Museum. Both sustained business reverses of such a character as to force them to sell their collections. Both recovered, to be sure, a large measure of their earlier prosperity, but by the dispersion

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

of their collections our Museum has forever lost Turner's "Slave Ship," and has never as yet acquired Church's "Heart of the Andes."

R. W. DE F.

### THE WARD COLLECTION OF ANCIENT GREEK COINS

**H**ITHERTO in our Metropolitan Museum the numerous coinages of Hellas and of her widespread flourishing colonies have been represented largely, if not wholly by the Ptolemaic series. These special issues of the long line of the Lagidai kings of Egypt, while possessing undoubtedly a great interest in the eyes of the professed numismatist, as was shown in the preceding Bulletin, can in not the slightest degree be considered typical. For the date of their first mintage (B. C. 305) nearly coincides with the commencement of the period of decline in coin art, thus precluding all artistic excellence; while the purposely slight alteration in their usual type means a complete absence of variety, commonly one of the most pleasing features of Greek coins. Can it then be considered strange if the large preponderance of these inartistic and somewhat monotonous pieces in the Metropolitan cases has made our collection a grievous disappointment to the student possessed of more or less knowledge which he would strengthen and vivify; and has conveyed to the casual observer an entirely inadequate impression of the rich beauty and charm of this genuine and (as we collectors claim) important branch of ancient art.

Now, however, an acquisition of the highest importance, from the standpoint of Greek numismatics, has worked a beneficent change, and the purchase and presentation by Mr. J. Pierpont Morgan of the justly celebrated Ward collection has, at one bound as it were, given to the Museum a distinct value and importance for all American collectors. Indeed this addition is for New York coin lovers what the recent sale of the well-known Greenwell-Virzi-Warren collection to the Museum of Fine Arts has been for Bostonians; although undoubtedly in scope and character the two English cabinets show a wide divergence, and are hardly capable of comparison.

Mr. John Ward belongs to the number of those cultivated, widely traveled Englishmen whose whole-hearted devotion of their

leisure at home and abroad to some favorite pursuit, while affording the enthusiasts themselves an ever fresh interest and enjoyment in life, often incidently produces a valuable addition to the sum of the world's knowledge in many a new or well-worn direction.

His good fortune, in being the personal friend of those past masters of the science, Dr. Head, Percy Gardner, Arthur J. Evans, and G. F. Hill, whose writings have done so much to stimulate and raise to its proper height the study of Greek coins, has given his collecting spirit unusual freedom of action, while he has conscientiously availed himself of every opportunity thus afforded. The result of his pleasant toil is shown here in about a thousand pieces, all possessing real interest and many displaying the finest characteristics of the Greek issues, which, one need hardly add form the most varied and artistic of all the world's countless coinages. This collection enjoys one great advantage over all other collections which it has ever been possible to purchase, that of having a scientific, and, at the same time, popular catalogue already prepared. This work was done, with his usual accuracy and thoroughness, by Mr. Hill of the British Museum, whose books on this special subject have been of such invaluable assistance to all true collectors, and the importance of such a complete record will be appreciated by all who would really enter upon a careful study of these coins.

One may say that in selecting his coins Mr. Ward has favored no one series to the exclusion of others perhaps equally important, and thus the comprehensiveness of the collection is one of its marked features. Following the regular numismatic order we may begin by examining the usual examples of the Greek colonies in Spain and Gaul; may continue with a study of the beautiful series of Magna Graecia and Sicily—in Sicilian issues, especially those of Syracuse, this cabinet is most pleasingly strong and varied—and may then complete our investigation with specimens of Greece proper, Crete and Asia Minor, thus reaching the North African coast lands, opposite our starting point. In such a wide range there are to be found many coins of the highest rarity (some being unique), which will appeal principally to the scientific student; many of a pure artistic beauty, which will bring longing to the heart of

FOUR ENGLISH PAINTINGS  
A MEMORIAL TO  
WILLIAM TILDEN BLODGETT  
GIVEN BY HIS CHILDREN  
ELEANOR AND  
WILLIAM T. BLODGETT



PORTRAIT OF THOMAS GAINSBOROUGH, BY HIMSELF



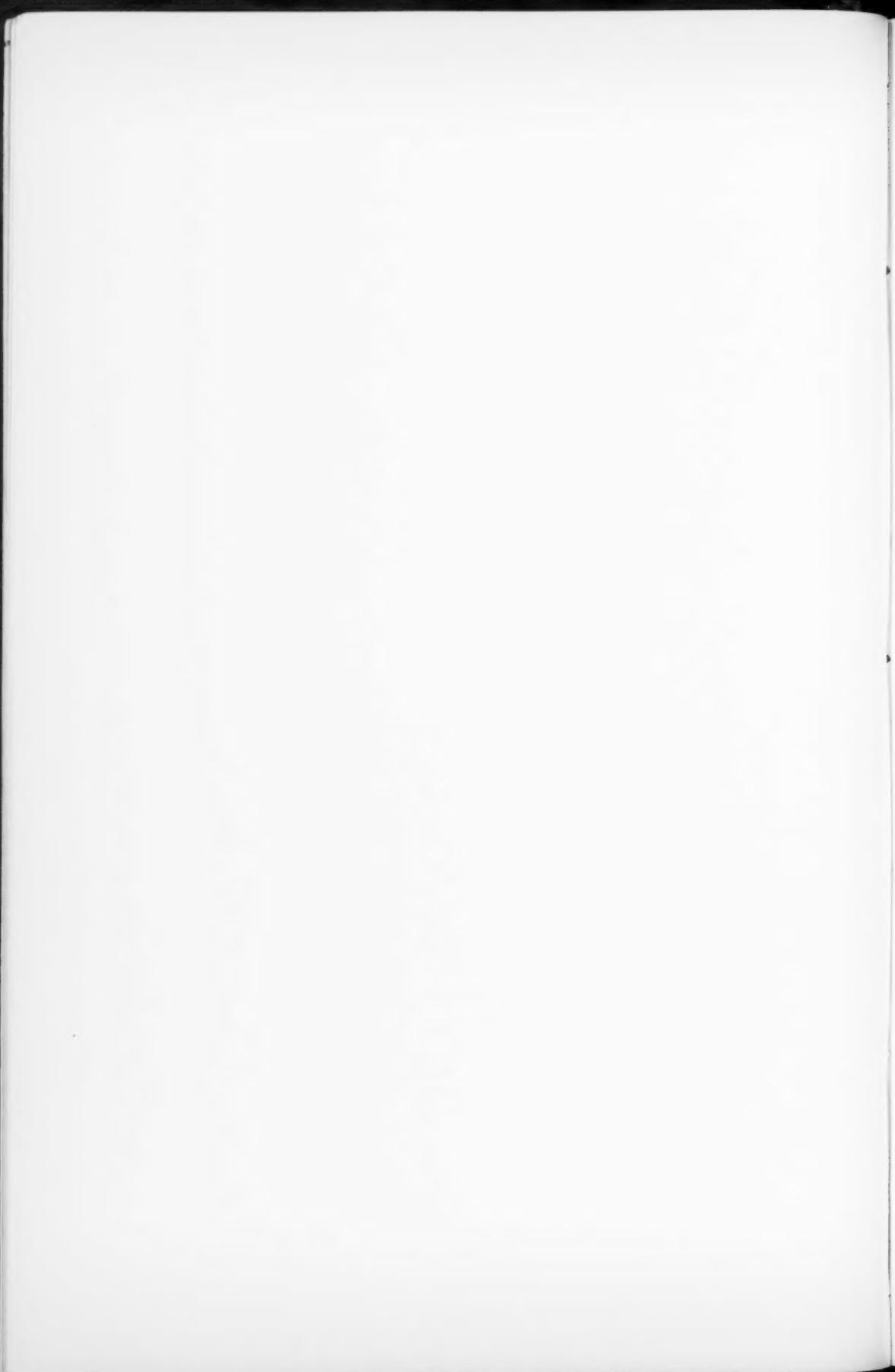
PORTRAIT OF MRS. FITZHERBERT, BY GEORGE ROMNEY



PORTRAIT OF MRS. BALDWIN, BY SIR JOSHUA REYNOLDS



ON THE RIVER STOUR, BY JOHN CONSTABLE



BULLETIN OF THE METROPOLITAN MUSEUM OF ART

the art lover; and not a few of those which, offering the rare combination of both these most desirable qualities, are wont to excite in auction rooms the keenest emulation, and bring a correspondingly tranquil joy to the heart of the fortunate possessor.

In this last connection sad experience prompts us most feelingly to congratulate our Museum on having secured such a collection at the present time. All collectors of this branch are finding to their sorrow that the number of really fine Greek coins attainable is, from their gradual, permanent absorption into museums here and abroad, becoming diminished by degrees; while the infrequency of important "finds" is such that the additions from this source, as the years roll on, by no means keep pace with the losses.

Several years ago Mr. Ward published his "Greek Coins and their Parent Cities," in which Mr. Hill's catalogue with its beautifully executed plates is supplemented by a commentary, the work of the owner himself. In this he describes an imaginary journey (based upon his own travels at various periods), in the geographical order peculiar to numismatists, making frequent reference to his examples of the coinage of each city or country. This part of the work is also profusely illustrated with numerous and varied reproductions—landscapes, temples, paintings, statues and inscriptions, as well as many original sketches. In spite, however, of the genuine importance of such a treatise, its wide scope and the size of the collection therein treated, limit more or less any special attention to a few coins; so, that it is now proposed in occasional future issues of the Bulletin, to illustrate and describe with the particularity they deserve the more striking and interesting specimens. The consideration of these "gems" alone can occupy from time to time as much of our attention as we may find it possible to devote to the subject.

FRANK SHERMAN BENSON.

THE WARD COLLECTION OF EGYPTIAN SCARABS

THROUGH the munificence of the President of the Board of Trustees, the Museum has been enriched by the gift of a very remarkable collection of about 450 Egyptian scarabs, amulets and seals. The gift is particularly fortunate by reason

of the fact that it comes quite fully described by the collector, Mr. John Ward, F. S. A. ("The Sacred Beetle: a popular treatise on Egyptian Scarabs in art and history." New York: Scribner. 1902.) The Museum already has a notable exhibition of similar objects, collected by Judge E. E. Farman, and purchased for the Museum by Mr. D. Ogden Mills a couple of years ago. The recent gift will greatly supplement the former, and go far toward making the collection as a whole one of the most notable in the world outside of Egypt itself.

Scarabs were employed for a variety of purposes: historical, religious, talismanic, and decorative. They were used as seals and as beads, and sometimes they were buried with the dead as a protection against the powers of evil which infested the nether world. As a symbol the scarab represented the re-appearance of the living from the dead. It seemed to the people of Egypt to have the power of self-reproduction without the function of sex, and hence it represented absolute life or pure being. It also came to stand for everlasting life and the resurrection of the dead.

It may be interesting to call attention to some of the scarabs in the collection which belonged to well-known kings, prominent in the history of the country. Among the earliest is one *Kha-f-ra*, a king of the Fourth Dynasty, the builder of the second pyramid of Ghizeh, and of the granite temple near the great Sphinx. His date is variously given as 3900 to 2850 B. C. Another notable personage is Unas of the Fifth Dynasty, whose pyramid presented one of the most thorough surprises to veteran Egyptian explorers. Previous to its opening no inscribed pyramid had been found, but the chambers of Unas's tomb were covered with religious texts which presented at once the oldest religious writings yet found, and also a form of the hieroglyphic writing and language more archaic in structure than any other, a form that has not yet completely surrendered its wealth to the student.

The intermediate period between the Middle Kingdom and the New, the time of the Hyksos, the so-called Shepherd Kings, is represented by some noteworthy speci-



BULLETIN OF THE METROPOLITAN MUSEUM OF ART

mens such as that of *Khyan*. The "Baghdad lion" in granite bears his name, and it has been found recently on an alabaster box in Crete. It has been a favorite conjecture that the sojourn of Joseph in Egypt was during the reign of Apela, who belonged to this same Hyksos dynasty and who was possibly of Semitic race.

His portrait statue shows a strong and self-reliant face with the boldness of a warrior.

Queen Hatasu was one of the most remarkable of women as well as a most enterprising sovereign. The plainness of the scarab chosen here is in striking contrast with the renown of her commercial-naval expedition to the land of Punt, depicted on the walls of her great temple at Deir el Bahari, opposite Thebes. She was the guardian and co-regent of Thothmes III, the great warrior and conqueror.

New York boasts one of his most famous monuments: the obelisk opposite



the Museum in the Park. His scarab shown here is of the plainest, containing only his throne name, *Menkheper-Ra*. This legend is more frequent than any other on scarabs, and it is probable that it had also a talismanic significance when placed with the mummy, for the continued existence of the mummy was essential to the safety of the departed soul. The same legend is found on a ring on the hand of a mummy in the Egyptian corridor in the Museum.

The "lion-hunt" scarab of Amenhotep III, is a remarkable example, being one of four (about forty are known) large examples from this king of the New Empire. Its bombastic legend reads thus: "The living Horus, the strong bull, resplendent in truth, ruler of Upper and Lower Egypt, establishing laws, pacifying both lands, the golden Horus, great in valor, smiting the Asiatics, King of upper and lower Egypt, *Neb-mat-Ra*, son of the Sun, *Amenhotep*, ruler of Thebes, the life giver; the royal wife, the great one, *Ty*: the number of lions taken by his majesty in his hunting, himself, beginning from the first year unto the tenth year: one hundred and two fierce lions."

Many scarabs have also been found which



BULLETIN OF THE METROPOLITAN MUSEUM OF ART

are engraved with characters having no intelligible meaning and incapable of translation. Their significance was private and

possible, and until his successor should be appointed. In accepting the resignation the Trustees have appointed Mr. Story *Curator emeritus*, on salary, with the privilege of availing themselves of his experience and judgment.

Mr Story's connection with the Museum as Curator of Paintings has been continuous since 1889. He has twice been in charge of the Museum as Acting Director, once in the summer of 1900 and again after the death of General di Cesnola, November 20, 1904, until the arrival of the new Director, Sir Purdon Clarke, November 30, 1905. During this period he has seen the collection in his charge grow from comparatively modest numbers to its present importance. He has helped to shape the policy of this growth, and the collection as it stands to-day bears witness to his zeal and reflects his constant care.

Mr. Story was born at New Haven, Conn, in 1835. After studying with Charles Hine for two years in his native town, he went to Portland, Maine, and opened a studio, where he remained for one year, going to Washington in 1859. In 1862 he went to Cuba and spent a year in Santo Espiritu and Trinidad, returning to New York in 1863. He afterwards spent two years in study on the Continent. He was elected A. N. A., 1875, and received a medal at the Centennial Exposition, Philadelphia, 1876.

At a meeting of the Board of Trustees, held January 26, 1906, Mr. Roger E. Fry was appointed to succeed Mr. Story.

We quote from the *Evening Post* of January 25th:

"Roger E. Fry, who has just accepted the curatorship of paintings at the Metropolitan Museum, is a young English painter who in recent years has achieved a prominent position as a critic and historian of art. He is the son of the Right Hon. Sir Edward Fry, formerly justice in the Courts of Chancery and of Appeal, and a writer on legal, theological, and botanical subjects; was educated at Kings College, Cambridge, at which university he took a degree in science after attaining that in arts, and pursued the study of painting, first with Francis Bate and afterwards at Paris. He is thirty-nine years old. His devotion to art criticism is of about ten years' standing. How rapidly he has come forward may be judged by the fact that on the retirement of Sir Edward



only understood by their owners: m-s-  
cots. Many are "good luck" tokens for  
friends, travelers, and hunters. Other  
scarabs have intricate designs, some sym-  
metrically arranged. The last one above



shows a variation of the floral design which symbolized the union of the "two lands" of Upper and Lower Egypt into one kingdom. Other scarabs show more intricate decorative patterns of scrolls without other special significance.

CHARLES R. GILLETT.

THE CURATORSHIP OF  
PAINTINGS

FOLLOWING an intention of long standing, Mr. George H. Story tendered his resignation of the Curatorship of Paintings in November, but action was not taken upon it until the meeting held on January 18, 1906, as it was desired to avail of his services as long as

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Poynter, Mr. Fry's name was seriously considered for the Directorship of the National Gallery.

"Mr. Fry has published monographs on the Bellini and Paul Veronese, and has lately completed a new edition of Sir Joshua Reynolds's 'Discourses on Painting,' which, in its annotation is a model of scholarly acumen and good sense. Possibly his most serious contribution to art history is the series of articles on Italian painting before Giotto,

which appeared in the *Monthly Review* about five years ago. Though Mr. Fry's personal predilection is for the early Italian school, in which the Metropolitan Museum is very weak, he is conversant with all the European schools. As a contributor to the *Burlington Magazine* and as art critic and reviewer for the *Athenaeum*, he has displayed in many fields not only accurate connoisseurship, but, what is rarer, genuine critical capacity."

## NOTES

**P**ROFESSOR EDWARD S. MORSE, Keeper of Japanese Pottery in the Boston Museum of Fine Arts, has accepted an invitation to prepare labels and a manuscript catalogue of the Japanese pottery in our Museum, with a view to the identification and systematic classification of the specimens in the various collections according to province, period and makes.

Mr. John H. Buck of this city is already engaged upon work of a similar kind in connection with the gold and silver plate in the Museum.

Mr. Frank Sherman Benson has kindly consented to assist in the arrangement and installation of the Ward collection of Greek coins, recently presented to the Museum by Mr. J. Pierpont Morgan. An excellent illustrated catalogue of this collection, by Mr. G. F. Hill, of the British Museum, has been published as a part of Mr. John Ward's "Greek Coins and their Parent Cities" (London: John Murray, 1902).

Miss G. M. A. Richter is preparing the text for the labels of the Greek vases recently purchased, with income from the Roger's Fund of Messrs A. & C. Canessa, and classifying them for exhibition in an arrangement which shall show the development of the art of vase-painting among the Greeks.

By vote of the Trustees, the office of Assistant Curator of Art Objects and Textile Fabrics has been abolished, and Mr. P. H. Reynolds, who held that position, has been appointed Registrar of the Museum.

**ATTENDANCE.**—The holiday season lessens the attendance at the Museum. The record for December shows 53,418 visitors; of this number, 21,897 persons came on the five Sundays.

The figures for the same month in 1904

were 37,505, total attendance, and 13,086 for the four Sundays.

The total attendance for the year 1905 was 744,042; showing a gain of 19,984 over the year 1904.

**THE LIBRARY.**—The most notable addition of the month is a work, which is itself remarkable among modern examples of typography, in fact, among all printed books. This book, contained in two giant folio volumes, is entitled: *The Bishop Collection. Investigations and Studies in Jade*. New York, Privately Printed, 1906. The "Bishop Collection" is, of course, the collection bequeathed to the Metropolitan Museum by the late Heber R. Bishop.

Of this monumental work one hundred copies have been printed, under the terms of the will of Mr. Bishop, three of which have been deposited in the Museum, one for use in the Library, one for exhibition, and one for preservation.

The next number of the Bulletin will contain an article, by Mr. George F. Kunz, about this remarkable book.

The door leading into the Library from the picture galleries has been glazed, thereby offering a glimpse of the privileges to be enjoyed within. It is hoped that students will avail themselves of the invitation thus extended.

A supplementary number of the Bulletin for March will be devoted to the interests of the Library.

**RECENT LOANS.**—Owing to lack of space in the last number of the Bulletin, only the briefest mention was made of two interesting loans received in December. These consist of two porcelains added to the Morgan collection and a statue by George Grey Barnard.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

The porcelains are in the form of two elephants made about 1800-1820, probably for the King of Siam. Each beast supports a vase, which contains a palm, made of jade, while the tusks are formed of pieces of ivory. The ornament is Mongol in type, finely modeled, and covered with opaque enamels.

Mr. Barnard's best-known group, "The Two Natures," is familiar to all who visit the Museum, where it stands a monument to his genius. Through the kindness of Mr. A. B. Thaw there has now been placed on exhibition, as a loan, another and more recent work of Mr. Barnard's called "Maidenhood," which, as Mr. Lorado Taft says, in his History of American Sculpture, shows a new and tenderer element in the artist.

**GREEK AND ROMAN VASES.**—Only a brief record was made, too, in our last issue, of the acquisition of a collection of vases, which demands a somewhat more extended notice, pending a full and careful description in a future number of the Bulletin.

Until now the Museum's collection of vases has been composed of the examples belonging to the Cesnola Collection found on the Island of Cyprus. These were necessarily what had come to hand in the excavations, rather than what had been chosen with forethought. At the instigation of the late General di Cesnola, the dealers, Messrs. A. & C. Canessa, of Paris and Naples, from whom the Boscoreale frescoes were bought in 1903, have brought together, with great industry and knowledge, a collection of three hundred Greek and Roman vases, which supplement and fill in the gaps of the Cypriote collection.

A description of this collection has been published in a supplement to *Le Musée* under the editorship of A. Sambon of the Museum of Naples. The pamphlet contains seventy-eight pages, and eighteen full-page plates, beside numerous illustrations in the text.

**THE HUNTINGTON COLLECTION OF PORTRAITS OF FRANKLIN.**—The two hundredth anniversary of the birth of Franklin would seem to be a matter of greater interest to the Museums of History and of Science than to

Art Museums, and this would undoubtedly be the case, if a man as wise and versatile as Franklin could be said to belong to any one or two spheres of human activity. We, in this Museum, however, have one important reason for remembering the present anniversary. We are the custodians of a remarkable collection of portraits of Franklin, done in every conceivable kind of material, which attests his popularity in his own day and which will form a monument to his greatness in days to come.

The collection referred to forms a part of a gift received in 1883 from Mr. William Henry Huntington, for twenty years the correspondent of the *New York Tribune* at Paris. Mr. Huntington's tastes led him to collect portraits of the three Revolutionary heroes, Washington, Lafayette and Franklin, in whatever form he found them, in books, as published engravings, in enamels, miniatures, porcelains, pottery, in bronze or in other metals.

The question may be asked why such a collection as this was given to the Metropolitan Museum rather than to an historical museum, where it would seem to be more useful from the biographical and historical point of view. There is at least one good reason why, all historical connections aside, the collection is a serviceable one in a Museum of Art. It shows in an interesting way how a single idea—that of portraiture in this case—may be carried out in all manner of materials. In other words, it shows the value of different mediums for the expression of an artistic conception.

The enthusiasm for Franklin, Washington and Lafayette infected all classes of workers. We find in the Huntington Collection the noblest mediums for the expression of portraiture—paintings in oil and water colors, engravings in color and mezzotint, and sculpture in marble and bronze—set side by side with more humble mediums, such as porcelain, pottery, both modeled and transferred, the struck die and the photographic processes. Such a collection is a valuable object lesson to artists and artisans alike and it is a matter of congratulation that Mr. Huntington's generosity should have provided this Museum with one of so many-sided a value.

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## PRINCIPAL ACCESSIONS BY GIFT

DECEMBER 15, 1905—JANUARY 20, 1906

**F**OUR PAINTINGS BY ENGLISH MASTERS.—The four paintings presented to the Museum by Mr. William T. Blodgett and Miss Eleanor Blodgett, in memory of their father, Mr. William Tilden Blodgett, are of the first importance and of unusual beauty. They are by the master painters, Sir Joshua Reynolds (1723-1792), John Constable (1776-1837), George Romney (1734-1802), and Thomas Gainsborough (1727-1788), and each one may be taken as a worthy example of the style of its painter.

The pictures have especial interest in that having remained for the past forty years in the possession of one family, and having thus eluded the observation of the present generation of English writers on art, they come before the public now with the added charm of novelty.

Sir Joshua Reynolds is represented by the striking portrait of Mrs. Baldwin, wife of the British Minister Plenipotentiary to the Court of Teheran, taken in a Persian costume worn at a fancy dress ball given by George III. This painting came from the collection of the Earl of Charlemont.

Mrs. Baldwin is seated upon a dull red cushioned divan with the figure to the front, the face turned to the left in profile. She wears a Persian costume with an old gold and white turban headdress, topped with a bunch of red flowers. Her hair is black and falls in small braids over her left shoulder; depending from a black ribbon about her neck are strings of fine pearls; the gown is of striped silk, golden brown in color, with broad sash and buckle at the décolleté waist and a white chemise below. A broad ermine cape covers the shoulders, falling gracefully down into the lap. The background is deep and rich in its warm brown tones and has a dull red curtain at the left, drawn up showing a gleam of light from a window below.

Romney's delicate art is shown to advantage in a portrait of Mrs. Fitzherbert, painted for George IV, when Prince Regent.

The subject is seated with the figure to the front, her face turned to the right nearly in profile, the eyes looking in the same direction. She wears a white dress, open at the neck, with a sash around her waist. Her abundant blond hair, bound with a pale blue ribbon, falls about her face and shoul-

ders in a charming and artistic manner. The background is warm gray and cloudy in effect.

The painting was engraved by Charles Waltner, and comes from the collection of Viscount Rambaugh.

The Gainsborough painting is a portrait of the artist when he was about forty years old, and is not included in the "Catalogue of Pictures" compiled for Sir Walter Armstrong's biography. It came from the collection of Mr. Montgomery, natural son of the Duke of Wellington.

Gainsborough left several portraits of himself, which are thought to have been good likenesses. Sir Walter Armstrong says of him:

"He was tall, well-proportioned, and strong, and his hair light rather than dark. His face was on the large side, and his features strongly marked. His forehead was not high, but it was wide, and overhung the eyes as a painter's should. In profile it receded slightly, continuing the line of the nose. The eyes were quiet, observant and rather small; the mouth sensitive and undecided, but not weak; it suggested a man who changed easily, but not on compulsion from without."

The fourth painting, the one by Constable, is a landscape of splendid quality.

The scene, which is overlooked from a slight elevation on the bank of the river, extends down through a picturesque valley in the County of Suffolk, where Constable lived and which he loved so well to paint. The low lying, deep blue hills which skirt the horizon rise into a sky filled with broken heavy watery clouds which shadow the broad meadow lands beneath; gleams of sunlight illumine the broad acres and glint over the surface of the stream which winds down beneath a rustic bridge in the middle distance to the foreground of the picture, where two clumsy boats, with figures, are drawn up near the left bank of the river. Above the boat is a large group of sturdy oaks; at the right a cottage snuggled among a cluster of small trees and bushes which creep along the bank of the stream to the immediate foreground, where two boys are seated on the bank fishing.

GEORGE H. STORY.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

**PORTRAIT OF JOSEPH KYLE.**—Miss Louise Sherman Kyle has given to the Museum a portrait of her father, Joseph Kyle (1815-1863), painted by himself.

Kyle was a native of Ohio, but he early went to Philadelphia where he studied with Thomas Sully and Bass Otis. Coming to New York, he devoted himself to portraits and the painting of historical subjects. He was elected an associate of the National Academy of Design in 1849.

**A SKULL CUP.**—The accompanying illustration serves to call attention to a unique sacrificial cup consisting of the highly polished upper half of a human skull, which, with its brass stand and cover, set with turquoise and enameled, represents the fancy of Lamaistic workmanship. Lamaism, it should be explained, is a corrupted form of Buddhism prevailing in Tibet and Mongolia. This cup is the gift of Mr. William M. Laffan.

**STATUETTE OF SAMUEL F. B. MORSE.**—The sculptor of this bronze statuette, donated by the Society of Dutchess County of New York, is not known; he is thought to be Henry Kirke Brown, the sculptor of the Lincoln Statue in Union Square. The figure of the founder of the American system of the

electro-magnetic telegraph stands with the left arm leaning on a pedestal upon which is a telegraphic apparatus, and with the left hand, uplifted, holding a tape. The pedestal bears the name "Samuel F. B. Morse," and the date "1832."

**A GROUP IN HÖCHST PORCELAIN.**—This little pastoral group of two figures, delightfully modeled and colored, is a type of the prevailing style of the seventeenth century, and is appropriately called "Sylvia." It is of porcelain from the factory of Höchst in Nassau, Germany, which was originally founded as a faience manufactory in the early seventeenth century by a workman called Gelz, of Frankfort. After the invasion of the French in 1704, the factory, which had in the meantime become the property of the State, was discontinued.

In its most prosperous period many of the best pieces of porcelain were modeled and signed by a sculptor named Melchior. The present piece is not signed, but it dates unmistakably from the best period. The group was never extensively reproduced, and only one other copy is known. This is in the Museum of Sévres.

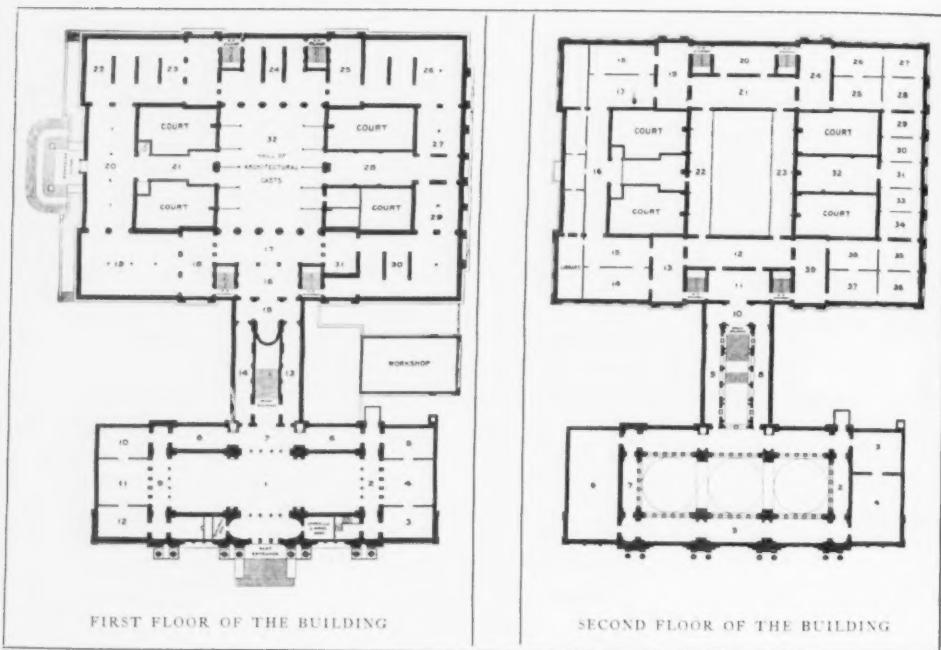
We are indebted to the liberality of Mr. Jacques Seligman for this valuable accession to our collection of ceramics.



## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## COMPLETE LIST OF ACCESSIONS

DECEMBER 15, 1905, TO JANUARY 20, 1906



FIRST FLOOR OF THE BUILDING

SECOND FLOOR OF THE BUILDING

CLASS	OBJECT	SOURCE
ARMOR—Japanese.....	Twenty-nine helmets.....	Bought with income from the Rogers Fund.
BRONZES—American.....	Statuette of Samuel F. B. Morse .....	Gift of The Society of Dutchess County.
BRONZES—Chinese.....	Two pieces of colored bronze .....	Bought with income from the Rogers Fund.
ENGRAVINGS, PHOTOGRAPHS... ( <i>The Library</i> )	One covered box, one archaic vase.... Portrait of Lafayette (Stipple engraving, colored)..... Three photographs of a statuette of Franklin.....	Gift of Mr. William M. Laffan, Gift of Mr. John L. Cadwalader.
FURNITURE, WOOD-CARVINGS, ETC.....	Two Japanese chairs.....	Gift of Hon. John Bigelow.
IVORIES—Chinese.....	One piece .....	Bought with income from the Rogers Fund.
JADE (The Heber R. Bishop Collection).....	Twenty-eight specimens of associated minerals.....	Bought with income from the Rogers Fund.
MUSICAL INSTRUMENTS.....	A Kemangeh.....	Bequest of the late Heber R. Bishop.
PAINTINGS—American.....	Kyle, Joseph. Portrait of himself....	Gift of Miss Hewitt.
	Blakelock, R. A. Indian Encampment Bogart, George H. Chale Church.... Bogart, George H. October Moonlight.....	Gift of Miss L. S. Kyle.
	Daingerfield, Elliott. Slumbering Fog.....	Gift of Mr. George A. Hearn.
	Dessar, Lewis Paul. Evening.....	Gift of Mr. George A. Hearn.
	Homer, Winslow. Cannon Rock.....	Gift of Mr. George A. Hearn.
	Homer, Winslow. Searchlight, Santiago de Cuba.....	Gift of Mr. George A. Hearn.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

COMPLETE LIST OF ACCESSIONS—DECEMBER 15, 1905–JANUARY 20, 1906—Continued

CLASS	OBJECT	SOURCE
PAINTINGS—American.....	Martin, Homer D. Sand Dunes (Lake Ontario).....	Gift of Mr. George A. Hearn.
	Ranger, Henry W. Spring Woods .....	Gift of Mr. George A. Hearn.
	Thayer, Abbott N. Young Woman .....	Gift of Mr. George A. Hearn.
	Tryon, D. W. Moonlight.....	Gift of Mr. George A. Hearn.
	Weir, J. Alden. Green Bodice.....	Gift of Mr. George A. Hearn.
	Williams, F. Ballard. Passaic River.....	Gift of Mr. George A. Hearn.
	Walker, Horatio. Sheepfold.....	Gift of Mr. George A. Hearn.
	Wyant, Alexander H. Broad Silent Valley.....	Gift of Mr. George A. Hearn.
	Wyant, Alexander H. Landscape.....	Gift of Mr. George A. Hearn.
	Wyant, Alexander H. Looking towards the Sea.....	Gift of Mr. George A. Hearn.
PAINTINGS—Belgian .....	Jongkind, John B. Sunset on the Scheldt.....	Gift of Mr. George A. Hearn.
(Floor II, Room 15)	Cuyp, Aelbert. Landscape with Cattle.....	Gift of Mr. George A. Hearn.
PAINTINGS—Dutch .....	Eckhout, G. van der. Destruction of Sodom and Gomorrah.....	Gift of Mr. George A. Hearn.
(Floor II, Room 15)	Murant, Emanuel. The Farm .....	Gift of Mr. George A. Hearn.
	Mytens, Daniel. Portrait of Charles I.....	Gift of Mr. George A. Hearn.
	Constable, John. Mrs. Pulham.....	Gift of Mr. George A. Hearn.
	Constable, John. On the river Stour.....	Gift of Mr. William T. Blodgett and Miss Blodgett.
PAINTINGS—ENGLISH .....	Cotman, John Sell. English Village .....	Gift of Mr. George A. Hearn.
(Floor II, Room 15)	Crome, John. The Landing.....	Gift of Mr. George A. Hearn.
	Gainsborough, Thomas. English Landscape .....	Gift of Mr. George A. Hearn.
	Gainsborough, Thomas. Portrait of himself .....	Gift of Mr. George A. Hearn.
	Lawrence, Sir Thomas. Lady Ellenborough .....	Gift of Mr. George A. Hearn.
	Nasmyth, Peter. Landscape .....	Gift of Mr. George A. Hearn.
	Phillips, John. Gossip at the Well .....	Gift of Mr. George A. Hearn.
	Reynolds, Sir Joshua. Portrait of a Lady .....	Gift of Mr. George A. Hearn.
	Reynolds, Sir Joshua. Portrait of Mrs. Angelo .....	Gift of Mr. George A. Hearn.
	Reynolds, Sir Joshua. Master Hare .....	Gift of Mr. George A. Hearn.
	Reynolds, Sir Joshua. Portrait of Mrs. Baldwin .....	Gift of Mr. William T. Blodgett and Miss Blodgett.
PAINTINGS—Flemish .....	Romney, George. Portrait of Mrs. Fitzherbert .....	Gift of Mr. William T. Blodgett and Miss Blodgett.
(Floor II, Room 15)	Romney, George. Lady Hamilton .....	Gift of Mr. George A. Hearn.
PAINTINGS—French .....	Vincent, George. Landscape .....	Gift of Mr. George A. Hearn.
(Floor II, Room 15)	Wilson, Richard. Italian Landscape .....	Gift of Mr. George A. Hearn.
PORCELAIN.....	Huysmans, Cornelius. Landscape .....	Gift of Mr. George A. Hearn.
TAPESTRY—Chinese.....	Willaerts, Adam. River Scene .....	Gift of Mr. George A. Hearn.
	Beauchard, Jacques. Venus and Adonis .....	Gift of Mr. George A. Hearn.
	Poussin, Gaspard. Landscape .....	Gift of Mr. George A. Hearn.
	Group in Höchst porcelain .....	Gift of Mr. Jacques Seligman.
	One piece .....	Bought with income from the Rogers Fund.

NOTE.—Except where the floor and number of the room are given in the first column, the objects mentioned in this list have not yet been placed on exhibition.

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

### THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Published monthly, under the direction of the Secretary.

Subscription price, one dollar a year; single copies ten cents.

Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

### THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said City a Museum and library of art, of encouraging and developing the study of fine arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

### OFFICERS

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### MEMBERSHIP

#### CLASSES.

BENEFACTORS, who contribute or devise... \$50,000

FELLOWS IN PERPETUITY, who contribute..... 5,000

FELLOWS FOR LIFE, who contribute .. 1,000

FELLOWSHIP MEMBERS, who pay an annual contribution of .. 100

SUSTAINING MEMBERS, who pay an annual contribution of .. 25

ANNUAL MEMBERS, who pay an annual contribution of... 10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request, to any Lecture given by the Trustees at the Museum.

A copy of the Annual Report.

A set, upon request, of all hand-books published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to lectures accorded to Annual

Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected fellows for life and to become Members of the Corporation.

### ADMISSION

HOOURS OF OPENING.—The Museum is open daily, from 10 A.M. (Sunday from 1 P.M.) to one-half hour before sunset. Monday and Friday from 8-10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to one-half hour before sunset, an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an older person.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership ticket. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

TEACHERS.—Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Director.

COPYING.—Requests for permits to copy in the Museum on any day except Saturdays, Sundays and holidays should be addressed to the Director.

### THE COLLECTIONS OF THE MUSEUM

For full information concerning the exhibits, visitors are referred to the General Guide, published annually and for sale at the entrance. The index to the collections, issued herewith, will be found useful by those desiring to locate a special class or collection of objects.

### THE LIBRARY

The Library, entered from Gallery 15, containing upward of 9,000 volumes, chiefly on Art and Archaeology, is open daily, except Sunday, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern, sculpture, architecture, painting and the industrial arts, together with the Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance, may be seen in the Library.

### CATALOGUES

The catalogues of Museum collections, now in print, number 20. These are for sale at the entrances to the Museum, and at the head of the main staircase. They are supplied to members free, on personal application at the Museum.

### PHOTOGRAPHS ON SALE

Photographic copies of paintings, musical instruments, and objects belonging to the Museum, made by the Museum photographer, are for sale at the Fifth Avenue entrance. Orders by mail, including applications for reproductions of objects not kept in stock, may be addressed to the Assistant Secretary.

Carbonettes, Size measuring	8x10 inches,	\$ .40
"	" 11x14 "	.90
"	" 18x22 "	3.00

### PLASTER REPRODUCTIONS ON SALE

A list of plaster casts made, and on sale, at the Museum may be had on application to the Assistant Secretary.

### RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte*, from 10 A.M.—6 P.M., and *table d'hôte*, from 12 M.—4 P.M.